

American Art News

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NEW YORK, OCTOBER 14, 1911.

SINGLE COPIES, TEN CENTS.

IN THE GALLERIES.

New York.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duven Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kouchakji Frères, 1 East 40 St.—Rakka, Persian and Babylonian pottery, rugs.

Macheth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 567 Fifth Avenue—Ancient and modern paintings.

Henry Reinhardt, 567 Fifth Avenue—High-class paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Frères, 396 Fifth Avenue—Art Musulman.

The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.

Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries—Fine Arts.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.

Compagnie Chinoise Tonying—Chinese antique works of art.

M. Demotte—Antiques, works of art.

Hamburger Frères—Works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Tabbagh Frères—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

A RAEURN QUESTIONED.

According to the N. Y. "World," Mrs. C. Ashton Johnson, an English playwright and novelist, now in New York, daughter of Sir Douglas Forsyth and great great granddaughter of William Forsyth, questions the well-known portrait attributed to Sir Henry Raeburn, of her ancestor, William Forsyth, in the Metropolitan Museum. Mrs. Johnson states in the "World" that the family portrait by Raeburn, which the Metropolitan Museum portrait startlingly resembles, hangs in the house of her cousin, Mrs. William Hunnaker Forsyth in Carlisle Mansions, Victoria Street, London. She says she believes the Metropolitan portrait to be a copy of the original picture. The portrait was presented to the Metropolitan Museum in 1896 by the late Arthur Hearn. It hangs in Gallery 15, and has been considered an admirable example of the Scottish master.

Some idea of the great and deserved

THE ROME EXPOSITION. 122

Strangely enough, although the International Art Exposition at Rome opened last spring and is about to close, the first comprehensive and definite story of the American display in the Eternal City by a competent writer and critic, is to appear in the November issue of the "International Studio" in which Mr. Christian Brinton presents what appears to be, from advance proofs kindly furnished the *American Art News* by the studio, a careful and well-studied estimate of the American building and showing.

Mr. Brinton's detailed analysis and final summing up of the character and general effect of the American building and its contents will bring disappointment to American artists and art lovers, who had hoped, despite some casual stray, adversely published comments, and from Mr. Carroll Beckwith's general and kindly intentioned letters in the New York "Tribune," that the American representation at Rome would redeem the sad failure made by the Academy of Design in its display at Venice two years ago, and would direct the attention of European art lovers and connoisseurs to the advance made by our painters and sculptors of late years and to the present fulfillment and abundant promise of our national art.

Some of Mr. Brinton's most striking paragraphs follow and others will be given next week.

"Perched on a small hill to the extreme left of the main entrance, and quite on the periphery of the general plan, stands the United States Pavilion. So different is it in taste and tone from the other units that one is impelled to infer that it bears no relation to the rest until reassured by the far flutter of the stars and stripes from the flagstaff half way up the precipitous and stony approach. Because of its singular lack of conformity to its neighbors in color, material and general appearance, this pseudo-colonial structure has from the outset proved a fruitful source of mystification and even levity to native as well as foreign visitors to the exposition. It is not self-explanatory. *** It was a precarious thought to transport to grandiose and immemorial Rome this quasi-country home with its sloping roof, green shutters, white doorway, tapestry-brick wall surface and miniature court laid out as a formal garden, with bits of statuary scattered about in a spirit of casual, ingenuous, nonchalance. The Italians are scarcely to be condemned for treating the experiment with a certain flexibility of temper, nor could a public nurtured upon Michelangelo and Bernini, upon the Castel S. Angelo and the Pantheon, be expected to respond to an effort which would hardly move a commuter to glance up from the paper on his way to or from the city."

"Despite its shortcomings, the American exhibition at Rome nevertheless reveals one cardinal virtue—the quality of consistency. While it may not show many points of contact with the contributions of other nations, it is at least true to itself and to its own fixed ideals. The taste which approved and accepted the plans for a building so genuinely suburban and embellished the tiny patches of greensward and modest

(Continued on page 7.)



PAYSAGE AU BORD DE LA MER,
By Gustave Courbet

At Durand-Ruel Galleries.

It is rumored that the famous Ashley Library, which includes the finest collection of English poetry in the world, containing the rarest editions of the great poets, with manuscripts and annotated works of high importance, was recently offered to Mr. J. Pierpont Morgan, who was willing to pay £80,000 (\$400,000) for it.

It is understood that this sum is not considered adequate, and that the collection will come into the market.

A picture which was understood to have been painted by Jamieson was recently offered at auction in Edinburgh. The bidding started at \$5. An expert from Glasgow rushed the price up to \$1,824, at which figure he secured it. The painting is said to be unquestionably Titian's "King Charles of Spain." The purchaser has offered to sell it to the Spanish Government for \$336,000.

appreciation in value of Raeburn's works may be gained from the fact that the Metropolitan portrait was sold to Mr. Hearn some fifteen years or more ago by Arthur Tooth & Sons in this city, for about \$450.

AMERICAN ARTIST HONORED.

Edward Steichen has been commissioned to execute a large part of the mural decorations of the new Luxembourg Museum in Paris. The building was formerly the seminary of the archdiocese of Paris, and the alterations for the gallery are so nearly completed that the pictures from the present Luxembourg will soon be removed to the new building.

A portrait of the late General Alexander S. Webb, painted by the late Frank Fowler, has been recently purchased by Mr. Alexander S. Webb, Jr.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Special loan exhibition of original works by Aubrey Beardsley.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Hahlo & Co., 569 Fifth Ave.—Etchings by Hedley Fitton.

E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Gravesande.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

EXHIBITIONS NOW ON.

Old English Drawings by Masters.

Mr. E. M. Hodgkins of London and Paris has established a branch in New York at 630 Fifth Ave. Mr. Hodgkins is so well known to the art world that he needs no special introduction to American collectors. Those who visit his galleries will be convinced of his artistic taste and good judgment, both in arrangement of the galleries and the selection of art works, which are now shown. His collection of bronzes, brought with him from Europe, have been pronounced among the finest examples ever imported.

Among other works of art there are now on exhibition in the centre gallery an important collection of old English drawings, examples of Reynolds, Gainsborough, Hoppner, Lawrence, John Smart, Richard Cosway, John Downman, Benjamin West and other noted artists. A unique feature in this exhibition is the skating scene by Cosway in which appear the members of the Royal family of George III. and the figure of the artist himself. Of the more important drawings included in this display are the original drawing of Mrs. Siddons by Downman, a full-length of the Rev. Sir Henry Bate Dudley known as the "Fighting Parson," by Gainsborough, and one of Smart by himself.

Buck Watercolor Collection.

The famous and well-known collection of watercolors by American artists, formed by Mr. Gustav H. Buck, which, after much persuasion and regret, he sold to Moulton & Ricketts recently, is now on exhibition in their new, spacious and beautifully decorated galleries at 12 West 45 St.

Mr. Buck spent twenty years forming this unique and interesting collection and is very proud of it. It numbers one hundred and eighty-five watercolors by the same number of artists, covering all years since 1811.

They are all framed alike in flat gold mats held together by a narrow gold moulding. The mats make a four- or five-inch margin around the picture, and under the glass, is a photograph of the artist and an autograph letter from him.

The pictures hung for many years in Mr. Buck's home and but few outside of his near associates knew of this collection. Not until a year ago when they were shown at the Brooklyn Museum of Arts and Science, and the museums of Toledo, St. Louis and Chicago, did the general public get the opportunity to study and view this comprehensive collection of American art from the early period of the so-called "Hudson River School" down to that of the present day.

It is felt that so interesting, valuable and unique a collection should remain intact, and not be scattered; that some

art museum should house it, so that it might become, as the years go on, an illustration of the history of American watercolor development. It cannot be denied that all the works are fine; that the majority of them are charming and beautiful, while some are rare.

The pictures were gathered in enthusiasm warmed by love, and Mr. Buck sold them in sorrow because they had been his pets.

WORCESTER (MASS.)

An exhibition of oils of the modern French Impressionist School opened at the Art Museum, Sept. 24, and will close Oct. 15. There are included in the exhibition the works of Manet, Monet, Fantin-Latour, Pissaro and Friesseke, which were loaned by Messrs. Durand-Ruel, of New York. One of the series of paintings of the Rowen Cathedral and another of the London Bridges, by Monet, attracted special attention.

MINNEAPOLIS (MINN.)

The Society of Fine Arts has announced a limited competition between six of the most prominent architects for a plan for the projected new museum and it is expected that a decision will be made during the present month, when the building will be pushed to completion.

MILWAUKEE (WIS.)

President Samuel C. Buckner, of the Art Society, announces that the new art building will probably open the latter part of this month with a loan exhibition of Milwaukee collectors and artists. The membership of the Society is now 500, with a good prospect of increasing it to 1,000. In addition to the pictures shown, there will be monthly lectures by experts in painting and sculpture.

The Society is now showing under its auspices a collection of Spanish paintings by Lewis Cohen at the Moulton & Ricketts galleries until Oct. 18.

HARRISBURG (PA.)

The statues executed by George Gray Barnard for the State capitol were dedicated October 4, the ceremonies being attended by a large number of citizens. Attorney-General John C. Bell delivered the presentation address and Governor Tener in reply accepted the statues for the State. Wreaths of laurel were placed around the feet of the statues by the parents of the artist and after the ceremonies were over, the artist returned to New York to begin work on the statue of Lincoln for the City of Cincinnati.

PROVIDENCE (R. I.)

The art season is now open at the School of Design and continues to Oct. 17. There are two special exhibitions, one of 24 paintings by American artists, the other of old Colonial silver collected, and loaned by, Rhode Island churches, covering a period prior to 1850. In the permanent collection are some notable works, among them Winslow Homer's "On a Lea Shore;" Frank W. Benson's studies for "Autumn" and "Spring" panels in the Library of Congress; Mary J. Cassatt's "Mother and Children," and John W. Alexander's "Blue Bowl."

A feature of the special exhibition is the collection of Colonial furniture, which is shown in a separate building, and was the gift, some years ago, of Charles L. Pendleton and contains examples of the Dutch, Chippendale and Sheraton styles.

TOLEDO (O.)

The formal opening of the new art museum building, which was given to the city by Mr. E. D. Libbey and which is nearly completed, is planned for next January. The exhibit will be divided into three sections, American, European and ancient art and will include pictures from private collections and the large museums in this country as well as from abroad. President Libbey of the museum has recently returned from Europe bringing many rare works of art from England, Germany and France, which will be shown.

Among the distinguished guests expected to be present are President Taft and Governor Harmon, besides many noted artists from all parts of the country.

ST. LOUIS (MO.)

The autumn exhibition of selected American paintings is now on at the City Art Museum. There are 150 examples, selected from studios and American collectors. Among the artists represented are: John W. Alexander, Gari Melchers, Horatio Walker, Winslow Homer, Cecelia Beaux, Mary Cassatt, and William Ritschel. There is also an exhibition of special interest to local artists, the joint collection of sculpture and paintings shown by Frederick Oakes Sylvester and Robert P. Bringhurst of this city. The former has a large number of scenes, mostly of the Mississippi River shore and the latter has several good pieces, including tablets commemorating the late Dr. Montgomery Schuyler and Prof. Walter Sheldon, besides idyllic figurines and compositions in bronze.

LENOX (MASS.)

Several pictures which were shown at the recent exhibition at Stockbridge, have been sold. Walter Nettleton's "Winter Night," was bought by Mrs. Oscar Isagi; Mrs. Joseph Choate purchased the picture of a woman in "Blue and Gold," by W. G. von Glehn and Clark G. Voorhees sold two of his sketches.

LONG ISLAND CITY.

The Allied Arts and Crafts Society of Queens Borough has decided to hold its first exhibition in black and white, Oct. 16 to 28. Pictures will be received two days before the opening.

MONTCLAIR (N. J.)

The sub-committee, consisting of William T. Evans, E. P. Earle and Solomon Wright, Jr., which was appointed by the Municipal Art Society to purchase a site for an art gallery and museum, has selected a plot at the corner of South Mountain and Bloomfield Aves., at an agreed price of \$27,000.

The Henri School of Art began its regular winter classes on Sept. 25, and the outlook is hopeful for a prosperous season, as the number of students greatly exceeds that of previous years. The school, under the direction of Homer Boss, resumed its Men's Morning Classes with twenty new students. An exhibition of the work of the summer classes is being held at the studio, 1937 Broadway, today and tomorrow. It includes life and portrait work and landscapes, and shows both progress and promise among the students. Robert Henri has returned from a summer spent at Monhegan and has resumed his criticisms.

The New York School of Fine and Applied Arts, under the direction of Frank A. Parsons opened its winter term last month. The faculty is much encouraged by the increased number of applicants for classes this year. Contrary to the general custom of criticism two or three times a week, the directors have decided upon daily criticisms by the instructors. The courses of instruction will include drawing, painting, illustration, interior decoration, design and craft courses in metal, clay, leather and basketry. The management has also inaugurated non-resident instruction under the direction of Frank Parsons and Henry Turner Bailey.

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EXHIBITION CALENDAR FOR ARTISTS

NATIONAL ACADEMY OF DESIGN, 215 West 57 St., New York.	
Winter Exhibition.	
Exhibits Received	Nov. 20-21
PHILADELPHIA WATER COLOR CLUB and	
PENNSYLVANIA ACADEMY FINE ARTS, Philadelphia, Pa.	
Exhibits received not later than	Oct. 24
New York Exhibits received by W. S. Budworth by	Oct. 24
Boston Exhibits received by Doll & Richards by	Oct. 21
Opening of Exhibition	Nov. 13
Closing of Exhibition	Dec. 17
NEW YORK WATER COLOR CLUB, 215 West 57 St.	
Exhibits received	Oct. 14
Opening of Exhibition	Oct. 28
Closing of Exhibition	Nov. 19
PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS and	
PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.	
Tenth Annual Exhibition of original miniatures.	
Entry card must be received at Penna. Academy by	Oct. 21
Exhibits must be express prepaid to Penna. Academy by	Nov. 2
Opening of Exhibition	Nov. 11
Closing of Exhibition	Dec. 17
ART INSTITUTE OF CHICAGO, Chicago, Ill.	
Twenty-fourth Annual Exhibition of Oils and Sculpture.	
Entry cards must be received by	Oct. 23
Exhibits must be received at Art Institute by	Oct. 31
Varnishing day and press view	Nov. 10
Annual reception	Nov. 14
Opening of exhibition	Nov. 14
Closing of Exhibition	Dec. 27

IN AND OUT THE STUDIOS

S. Montgomery Roosevelt returned last week from Paris and expects soon to be settled in his Sherwood studio for the winter.

Victor D. Hecht, after a delightful summer abroad, chiefly spent in Italy, Germany and at Montigny-sur-Seine, France, returned on the George Washington Sunday last, and is now at his Sherwood studio.

Antonio Barone has just finished a portrait of Mrs. Charles Coburn of the Coburn players in the character of "Electra," which he has been invited to exhibit at the MacDowell Club. The work will also be displayed by the Coburns in all the leading theatres of the country. Mr. Barone left this week for Buffalo, where he has several important portrait commissions. He will also paint a portrait of Mrs. Coonley Ward of Wyoming, N. Y.

Carroll Beckwith, who is now with Mrs. Beckwith at Versailles, has been painting some charming outdoors, especially of the Petit Trianon and La Fermerie. The past summer he spent several weeks at Puy de Dome, France, where he also painted a number of outdoors, all brilliant in color and full of charm. Mr. Beckwith, who is looking extremely well, purposes taking a studio in Paris this winter, and will return in the spring, to spend next summer at Onteora.

The marriage of W. Cole Brigham, whose original designs in artistic glass decoration are so well known, and Miss Jeannette Lawson took place at Shelter Island Sept. 23.

Arthur Halmy, the Hungarian artist, arrived in this country last week. He will spend the winter here and will begin a portrait of President Taft late in November.

Seymour Thomas, an American painter, arrived here last Tuesday. He lives in Paris, but comes over to execute some commissions, and will take a studio in the Bryant Park Studio Building until his work is finished.

John Fry and Georgia Timkin Fry returned last week to their Gainsborough studio after an eight months' stay in Europe, during which time they visited Egypt, Turkey, Italy, France, etc. During their stay in Paris Plage, where they spent the summer, Mrs. Fry won much acclaim from her Amer-

ican and French artist friends by a trip in a biplane, piloted by M. Blériot and René Caudron.

Hugo Ballin has been commissioned to paint 26 panels to decorate the Governor's room in the new Capitol building of Wisconsin.



ROCKY ROAD CLEARING
By L. P. Dessar.

At the Folsom Gallery.

Frank Townsend Hutchins expects to remain another month at his studio at Norwalk, Conn., where he has been painting all summer. Mr. Hutchins recently remodeled a quaint old mill into a dwelling house and picturesque studio.

Martha Walter, whose virile work called forth much favorable comment from artists on her return from Europe last year, is teaching the portrait class at the School of Fine and Applied Art. At her studio, 15 West 67 St., she is completing a portrait of Mrs. Z. C. Patten and her little son.

Charles P. Gruppe spent the summer at Lakeville, Conn., where he painted a number of excellent canvases; the subjects include running water, sheep, pastures, orchards, etc. After spending a few weeks in Connecticut he will return to his studio, 106 West 55 St., for the winter.

Rhoda Holmes Nichols has returned from Gloucester, Mass., and is occupying her Colonial studio in the West 67 St. building.

Ben Ali Haggin has moved from 27 West 67 St. to the Atelier Building, in the same block, where he will soon begin to paint on some portrait commissions.

Philip Schmand is painting seventeen ancestral portraits of different branches of the Chapman family of England which includes various descendants of the Duchess of Devonshire. He recently completed the portraits of Mr. and Mrs. Dreyfus.

William E. Plympton painted a number of landscapes during the summer, in the vicinity of Pelham Park and in the Jersey countryside. He recently sold an excellent "Landscape and sheep" picture. It was agreeable in tone, good in color, and well composed.

Theodore K. Pembroke devoted a considerable part of the summer to painting landscapes and beautiful skies which he renders with much poetic feeling. He expects to hold an exhibition at one of the leading galleries in the late winter, and his collection of recent works will surprise and please his friends by their beauty of color and sympathetic presentment.

COPYRIGHT LAW SUSTAINED.

The decision recently announced by the U. S. Supreme Court in the suit of Emil Werckmeister, owner of the Berlin Photographic Company, against the American Lithographic Company, brings to a successful close a number of important litigations which arose out of claimed copyright infringements by the American Lithographic Company upon the famous painting "Chorus," by W. Dendy Sadler, the English artist, the copyright of which Mr. Werckmeister had purchased from the artist. The Lithographic Company had made reprints of the picture for the American Tobacco Company, which used them as posters to advertise a brand of smoking tobacco. As soon as these were published, Mr. Werckmeister brought an action or injunction against the American Tobacco Company and another action for the confiscation of the infringing posters found in the possession of the company and its agents. The suits were strenuously contested by the two companies, mainly on the ground that the copyright was void on the ground of a previous exhibition of the picture without copyright notice thereon at the Royal Academy in London and, also, because it was contended that Mr. Werckmeister could not become the owner of the copyright without purchasing the picture, and was finally won by Mr. Werckmeister in the Supreme Court of the United States, which held that such exhibition of the picture did not defeat the copyright, rendering a lengthy decision which has been recognized by all artists and art lovers in this country as of great importance.

In the meantime Mr. Werckmeister had proceeded against the American Lithographic Company to recover the penalties for the infringement provided by the copyright statute and was successful in obtaining a verdict of \$10,000 from a jury, the extreme limit of the penalty; which decision was, however, reversed by the Circuit Court of Appeals on matters of evidence upon which the decisions of the courts were then quite uncertain. The suit having been tried a second time in the Circuit Court ended again with a victory for Mr. Werckmeister, a jury again awarding to him a verdict of \$10,000, and it is this judgment which has now been finally sustained by the Supreme Court of the United States and under which the Lithographic Company had to pay that sum to the plaintiff, who recovers one-half for his own use and one-half to the use of the United States.

This decision is of importance, because the evidence upon which Mr. Werckmeister had to rely had to be mainly furnished by the books of the defendant corporation, which raised the plea that in a penal suit it could not be forced to give evidence against itself by producing its books in court. Its resistance went to such an extent that one of its officers was temporarily committed to the custody of the Marshal of the Court for his refusal to produce the books, and all through the case it insisted strenuously upon its constitutional privileges as understood by it. That contention has now been overruled, the Supreme Court holding that corporations are not entitled to the same constitutional privileges which could be claimed by an individual citizen. Inasmuch as heretofore and until very recently courts and lawyers in this country were of a contrary opinion, the decision is one of great interest to lawyers as well as to the public. The amount of the judgment which the Lithographic Company has had to pay is nearly \$13,000, including interest and costs.

The Art Students' League which holds its summer school in Woodstock, N. Y., made an interesting innovation in their program last summer. At the close of their concourse they invited the public to an exhibition of painting by Bolton Brown who is one of the charter members of the Woodstock art colony. The exhibition was held in the League Studio in Woodstock and attracted visitors from all the summer settlements among the Catskills. The League looks forward to holding other exhibitions of the work of prominent painters another season.

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Lucien Lefebvre-Poinet . . . 2 Rue Brea

OUTLOOK FOR THE SEASON.

Again, and for the tenth season, the AMERICAN ART NEWS, after its summer numbers, appears as a weekly, and will bring to its thousands of subscribers and readers every Saturday, and until next June, its budget of art news and information. The journal begins at the same time its tenth year—the eighth under its present title—of successful publication, during which it has steadily grown in circulation, influence and favor with the art public both of Europe and America, and has justified the belief of its founders and conductors that there exists a place for an independent and intelligent art newspaper, allied to no one school or art movement.

It is, as yet, too early to predict the character of the art season just opening in America, but despite the adverse conditions in the stock market, we feel safe, from what we learn of art importations and the general feeling in the art business world, in stating that the season bids fair to be a good one. The several new and handsome picture galleries opening and opened in New York alone the past month, with others to open, does not spell any fear of poor business. The American art collector is as quietly determined as ever to get the best pictures and art objects in the market, and the dealers were never more ready or able to supply the demand. The United States has become the world's chief art mart, and the country was never in better shape as to underlying conditions.

PERMANENT ART COMMISSION.

The suggestion made by Senator Elihu Root of New York last Spring that the Government should arrange for a permanent and competent Commission to have charge of all American art displays at international and other foreign expositions, thus doing away with the present haphazard method of selecting American Art Commissioners for such expositions, should be warmly endorsed by the Federation of Arts and other leading art organizations of the country, and steps taken at once to have it put into practical shape; so that it may be presented to Congress at a near date, in proper form.

The French Government has long had such a commission, and England has virtually adopted the same plan, while other leading European nations are preparing to appoint similar commissions. Such a Commission, it seems to us, is especially necessary in the United States, where political and social influences at Washington, under present conditions, have resulted, on occasions, in the selection of persons unfitted through lack of knowledge and experience in art matters, or from personal disqualifications, to represent us with also unfortunate and unrepresentative art displays. There is danger of still further failures, unless the safe plan of a Commission, whose members shall be chosen and suggested by the leading art organizations of the country to arrange the American art displays at foreign expositions, be adopted.

The International Art Exposition at Rome to close in November, and where it was hoped and thought the United States art display would redeem the failure at Venice two years ago, does not appear, by the seeming consensus of opinion of the many well informed Americans who inspected it, to have done so, and while this may not have been the fault of the American commissioner, the verdict both of American and European critics would seem to lend additional weight to Senator Root's suggestion. Let us have a permanent art commission on foreign expositions.

METROPOLITAN MUSEUM.

Among recent acquisitions announced by the museum are: a bronze statuette, by Henri Bouchard; a "Grazing Ostrich," by Fritz Behn, the gift of James Loeb; "The Bather," and the "Song of the Wave," the work of Richard E. Brooks, an American sculptor.

An important accession comes from the loan collection of Mr. J. P. Morgan, "The Nativity," by Jacques Daret. Two companion paintings, "Visitation" and the "Adoration of the Magi," are in the Kaiser Friedrich Museum at Berlin. Another picture loaned by Mr. Morgan, is the "Annunciation," by Van der Weyde.

The museum is arranging for an exhibition, during the present month, of Colonial silver, showing the work of silversmiths, in the old seaboard colonies south of New England, most of which has been loaned by the churches.

L. M. F. Tonetti has finished three groups for the exterior of the Bank of Toronto, Canada, representing the coat of arms of the city and emblematic of the progress and development of the Dominion.

CHICAGO.

The tenth annual exhibition of the Arts and Crafts at the Institute opened with a reception Oct. 3. There are 1,151 articles in the collection, all of which have been passed upon by a competent jury. Mr. Alexander Fisher, of London, shows a fine collection of rare enamels, among them the painted triptych, "St. Andrew," "The Loaves and Fishes" and "St. Peter." In the pottery display is "The Paul Revere Set," which is an interesting connecting link, through the shop of Robert Jarvie, between Chicago and Boston.

The annual exhibition of American oils and sculptures will open Nov. 14, and through the aid of the friends of American art, by purchases and the offer of high prizes, this exhibition is one of the most attractive in the country to artists and the public. The jury of selection includes Sargent Kendall, Charles H. Davis, Louis Betts, Frank Duveneck and Edmund C. Tarbell, painters, and Lorado Taft and Josef M. Korb, sculptors.

PITTSBURGH (PA.)

Much interest is manifested here in the exhibition of the Associated Artists to be held at the Carnegie Institute Nov. 1-26 inclusive. The press view and reception will be held October 31, and the board of directors are using every effort to make the exhibition a success. Other exhibitions will be arranged in future in a manner not to interfere with the annual exhibition at the Galleries.

A full life size portrait of Mr. Andrew Carnegie has been presented, by Mrs. Carnegie, to the Carnegie Technical School. Howard Russell Butler, of New York, is the artist, and his subject is represented in the robes of Lord Rector of the University of St. Andrews, Scotland.

BUFFALO (N. Y.)

An important Watercolor exhibition was opened at the Albright Gallery Sept. 16, with a reception and private view for the members of the Fine Arts Society and the press. The central point of attraction is on the north wall, where are displayed fine examples by Mary Cassatt, in dry points, black and white, and colors, loaned to the exhibition by Messrs. Durand-Ruel and which were exhibited in their galleries in New York.

Other prominent artists represented are E. Irving Couse, Colin Campbell Cooper, Edward Dufner, William J. Glackens, Edward H. Potthast, William Ritschel and Louis C. Tiffany.

PHILADELPHIA (PA.)

The ninth annual exhibition of Watercolors will open at the Fine Arts Academy Nov. 13, and continue to Dec. 17 inclusive. It will be under the joint management of the Academy and the Philadelphia Watercolor Club. Entry cards must be filled out and sent to the Academy by Oct. 21. With the exception of works from New York and Boston others must be received at the Academy by Oct. 24. The exhibition will consist of watercolors, black and whites, pastels, drawings in pen and ink, crayon and illustrations in medium. Colin Campbell Cooper, Violet Oakley, Thomas P. Anshutz, Henry McCarter and Everett L. Warner compose the jury of selection, and George Walter Dawson, Violet Oakley and Hugh H. Breckenridge are on the hanging committee. A press view will be held Nov. 11, and a reception and private view the same evening. The Charles W. Beck, Jr., prize of \$100 will be given to the best work shown that has been reproduced in color for publication.

OBITUARY.

H. O. Watson.

Mr. H. O. Watson, founder and senior partner in the old and well-known art and decoration house of H. O. Watson & Co., of 16 West 30 St., died at his villa near Florence, Italy, Sept. 1 last. Mr. Watson had been ailing for some time and when he sailed in the early summer for his summer home in Italy, was slightly improved. He did not regain his strength, however, and gradually failed until his death.

The death of Mr. Watson will be greatly deplored by those who knew him, as his qualities of mind and heart and his charm of manner made him beloved and respected. He was a man of fine presence and marked personality, a model of old-time courtesy and had most kindly and generous impulses. Coming from Boston, his birthplace, to New York in the late sixties, he was for some years with Tiffany & Co. His unusual taste and artistic knowledge were highly esteemed by the Tiffanys, and in 1878 he left that firm to establish the art and interior decoration house of H. O. Watson, which was one of the pioneer firms in this line in New York and which met with deserved success from the start. The house was for some years at Union Square and 17 St., and later moved to 256 Fifth Ave., and after another move on the avenue, to 16 West 30 St., where it has had handsome galleries for some years past. Meanwhile Mr. Watson had associated with him his adopted son, Mr. Parish Watson, under the firm name of H. O. Watson & Co.

Mr. Watson was a bachelor and it is understood has willed his New York residence and other properties to Mr. Parish Watson. The business will be continued under the old name by Mr. Myron Holmes who has been connected with the house for 17 years, in conjunction with Mr. Parish Watson, who is also associated with Mr. Edmund Dreicer and Mr. Gorer of London.

Georgiana Ball-Hughes.

Miss Georgiana Ball-Hughes, daughter of the late Robert Ball-Hughes, died at her home, Dorchester, Mass., Oct. 10, aged 83 years. Her father was a sculptor of note, and his daughter was well known for her copies of famous paintings. She had lived in Europe, studying for many years, and when young posed for the well known "Mary Magdalene," executed by her father.

The twenty-second annual exhibition of the New York Water Color Club will open in the galleries of the American Fine Arts Society, 215 W. 57 St., Oct. 28 and continue to Nov. 19. Original watercolors and pastels not previously shown in public in this city, will be received; miniatures in groups will not be accepted, but must be framed separately. A prize of \$200 will be awarded by the jury for the most meritorious watercolor.

The rules adopted by the club, limiting the size of picture frames and the reasons therefore were published in the *American Art News* of Aug. 15.

Hubert Vos, who spent the summer in Europe, returned recently with his wife. He took to Paris two of his paintings, "Harmony" and "The Songs of Yesterday," which will be hung in the Paris Salon next season.

Harry W. Watrous has sent out notices fixing the dates for the reception of pictures for the winter Academy exhibition as Nov. 20-21.

LONDON LETTER.

London, October 4, 1911.

The exhibition of the collection of Mr. J. Pierpont Morgan's jewels and rare art objects, at the Victoria and Albert Museum excited much interest and received extensive and favorable notices from the London papers.

Of the many and beautiful "Pendant Jewels," one of the most notable is that composed of wrought gold, enamel and ambergris, hitherto thought to be wax. Its peculiar perfume never seems to leave the material. It originally belonged to the Wencke collection at Hamburg, and was acquired at the famous Spitzer sale in Paris in 1893.

In rock crystal there are a number of exquisite examples, and an idea of their value may be obtained from the fact that at a sale last year, one article brought \$50,000 at auction.

In the collection there is a fine and rare jade cup, richly mounted in gold work and decorated with enamel, supposed to be the work of Jacopo da Trezzo, which was once in the collection of the Empress Frederick.

Although the autumn sale season will not begin till the middle of November, when Christie's reopens, an important sale of pictures was held this week at Melchet Court, Hampshire, formerly the home of Louisa, Lady Ashburton. The principal item of the sale was a "Virgin with Child and Angels," by Botticelli, a school picture which was bought by a Paris dealer for £3,465.

An exhibition of old masters, in aid of the National Art-Collections Fund, was opened at the Grafton Galleries (Oct. 3) by the Duke and Duchess of Connaught. The publication of the official illustrated catalogue of this exhibition has been entrusted to the Medici Society (Grafton Street), which will issue the work in quarto form with a frontispiece in photogravure and other reproductions in colortype.

A retrospective exhibition of paintings by Camille Pissarro will open early in October at the Stafford Gallery, Duke Street, St. James's.

An interesting discovery has been made by Mr. Chesterfield Goode, formerly a famous boxer and since his retirement from the "ring," a fine art dealer at Surbiton. Recently Mr. Goode purchased an old painting, a bacchanal subject, which he thought might belong to the Rubens's school. The work which stands seven feet high, was entrusted to Mr. Izod of Maddox St. for cleaning, and has proved to be a splendid example of Jacob Jordaens (1594-1678), in first-rate condition and very brilliant in color. Mr. Goode has already received several handsome offers for the painting, but he has decided to give our National Gallery the first refusal of what is possibly the finest Jordaens figure subject outside any national collection.

The Manchester Corporation has arranged an important loan exhibition of works by Ford Madox Brown and the Pre-Raphaelite Brotherhood in the City Art Gallery this autumn. The exhibition opened in September and will remain on view till Christmas.

The first number of a new illustrated art quarterly entitled "Rhythm," price one shilling, has been issued by the St. Catherine Press (34 Norfolk St., Strand, London). The magazine is designed "to give expression to new movements and new philosophies of the Arts," and the editor, Mr. Michael Sadler, discerns in the new art movement a common aim and belief beside that of self-expression. "There is one fundamental desire with which all start," he says, "the desire for rhythm. Be it of line or color, be it simple or intricate, in every true product it will be present."

PARIS LETTER.

Paris, October 4, 1911.

The art world has become accustomed to await the opening of the Autumn Salon, to acquaint itself with the latest manifestations of modern art. The Vernissage was a severe shock to those who delight in the Science of the Beautiful, with its allied conceptions and emotions—the classic ideal, as well as those who have burst the fetters of the realistic school—and are honestly endeavoring to step up, or down, to the standards of the neo-impressionists, the Cubists and the what-nexts. The exhibition this year of more than 1,800 paintings has taken a sudden turn and a crisis has arrived which must result in the exclusion of the so-called "Cubists" and "Immoralists" from the Grand Palace, or the end of the Autumn Salon is at hand. There are many talented men and women in this bizarre Salon, who are earnestly searching for that which, as yet, has not been attained by the old or present schools, and, if left alone, freed from the diabolical influence of the "Cubists," the "Neo-ultra-Classicists" and the "Post-Impressionists," whose impotent efforts should pass a jury of alienists, before it is ever placed before an art jury, they could and would entertain the public, interest the collector and instruct the modern masters of the old school, as already evidenced in the awakened interest in the Salon of the Société des Artistes Français.

The exhibitors consist mostly of long-haired Russians, the ultra-poetic Bavarians, dashing Spaniards, mentally cross-eyed French peasants and a small following of American student faddists. It is to be sincerely hoped that our American artists will not become affected by this germ that makes for decay in the beauty of form, line and thought.

It is interesting to note that those who were once masters in this alleged school have now fallen into harmless disrepute, and their works are no more to be seen in shop windows, even although there are no police regulations preventing it.

Matisse exhibits this year a large landscape with a gray sky. In the extreme distance is a mountain laid in with pure yellow ochre; then comes a violent purple lake, flanked with pure vermilion-roofed cottages; the lower half of the canvas is a wash of yellow ochre, exactly the same color-value as the distant mountain. But Matisse is now considered the most docile painter of the lot. Each of his offerings this year shows evidence of at least twenty minutes of real thoughtless effort.

Just why the best room in the Salon should be given exclusively to the works of Henry de Groux has not yet been satisfactorily answered. De Groux's works are those of a repulsively weird imagination that makes for inharmonious conditions. Twenty years ago he quit the race-course of the Art world, and buried himself in Belgium. His "Christ," the best canvas in his present show, was painted before his retirement. Why disturb his slumbers? Why this resurrection?

Iturrino (Francisco), the Spaniard, has one of the large rooms with twenty-eight huge canvases, each filled to the very edge with figures of Spanish society girls and a goodly number of demi-mondaine types. His canvases are without individuality of design, color or form. Camille Pissarro is also given a room for his hundred or more etchings which are impressionistic to the extent that they have no quality or charm of an etcher's line or tone. Alcide Le Beau is a painter of landscapes with a refined feeling for decorative qualities and color composition. He is one of the very few high lights in this new school, and his works are growing more refined each year.

And last and least aggressive are the few Americans who have "caught the Bug." Alfred Maurer, alas and alack, is more incomprehensible each year, having now lost his one-time-admitted charm of harmonious color schemes, although always bordering on the inconsistent and irrational, and void of conception and emotion. George Oberteuffer is the only American who has been relegated to the stairway. Katharine Kimball is an etcher of exquisite taste and skill, who has not yet been inoculated by the germ. She should, however, return to America soon and preserve her interesting individuality. Miss Anne E. Rice exhibits five large canvases. One, a girl with glass eyes, called Nicoline, might well be styled "Nicotine." John Noble, the once "Noble John," has finally been gathered into the ranks of the "Salon des Incompetents." His three canvases are extremely nihilistic in tendency and are neither decorative nor artistic in treatment. Catherine Carter Critcher is represented by two of her most excellent portraits, strong in drawing and comprehensive in treatment.

I touch my hat before the splendid showing of William S. Horton. Exceedingly clever are the water colors of Maud Squire. Ethel Mars gets exquisite color and refinement in her last and best works.

Other Americans represented with the credit of good intentions are Bertha Case, Miss Cockcroft, Wm. Finkelstein, Anne Goldthwaite, Lester Hornby, Edwin Marshall, Lee Green Richards, Edwin Steichen, Marguerite Thompson, Marion Tooker and finally Pat Bruce.

I have purposely reserved the best until the last. John Lavery saves the day for this heterogeneous display of questionable effort, by sending two charming portraits in his best manner. After striving to decipher the lisps of the struggling horde, I return to Lavery's exquisite style to rest and feast.

The display of the so-called "Cubists" at the Autumn Salon attracts much attention and surprise. Hitherto, with the exception of Picasso, they have exhibited only with the Independents, but they now occupy an entire room in the Salon. Their spokesman, M. Jean Metzinger, thus expounds their doctrine: "We have torn up by the roots the prejudice which enjoined the painter to stand motionless at a given distance from the object painted, and to trace upon the canvas merely a photograph copied from that taken by his retina, though more or less modified by personal feeling. We have taken the liberty to move round the object painted, in order to give thereof a concrete representation composed of several successive aspects under the control of the intelligence."

One is thankful that the intelligence is vouchsafed some control, but the latter is not apparent. The Cubists' pictures consist of representations of solid cubes or polyhedra, generally painted grey and piled up as if they were children's bricks, with the occasional introduction of spheres or portions of spheres as a variation. On a closer examination, if one has the patience for it, shadowy figures seem to emerge from behind the piled cubes. I remember a Cubist picture of a knight in armour, which looked much like a portrait of Tweedledum, clad in a saucepan and other kitchen utensils, ready to fight Tweedledee, or vice-versa. The Cubists further explain that in painting flowers and fruit, for instance, they "render unspeakable cosmic sympathies perceptible," and that they aim at that "profound branch of painting which touches upon biological sciences, and which Michael Angelo and Leonardo



DAMASCUS PITCHER.
XV. Century.

At Kelekian Gallery.

da Vinci divined." The few words in the exposition of the doctrine of the Cubists which have any meanings at all apply not to painting or drawing, but to geometry in space, for which the Salon d'Automne seems hardly the place; but the secret, of course, is that the real doctrine of the Cubists is to go one better than M. Henri Matisse in astonishing the public, and they have apparently succeeded in so far as they have captured hanging space in the next Autumn Salon.

Luckily the Cubists occupy only one room in the Salon, but one can announce, at all events, that one room will provide what will be a revelation to the general public interested in art. This is the collection of paintings and sculpture by M. Henry de Groux, an artist with an amazing history. I knew him ten years ago. Shortly afterwards I heard that he had been shut up in a mad house and soon after that he was dead. Not only did all his friends and acquaintances believe him to be dead for five years or so, but his name appeared regularly in the list of deceased associate members of the Société Nationale, to which he belonged year after year. Two years or so ago he reappeared quite alive, and I saw him this afternoon, looking rather younger than before his death, and superintending the placing of his works. He seems to have spread the report of his death him "in order to be able to work quietly." He certainly has worked well during his temporary demise. The room devoted to his exhibits contains over thirty large canvases, which are almost all of the first importance, and over a dozen remarkable works in sculpture.

As a painter he is an artist of extraordinary and powerful imagination. There is some distant kinship between him and Watts, but M. Henry de Groux is often at the same time more of a real alive. The present collection of his painter and more powerfully imaginative. The present collection of his pictures includes his "Christ Smitten," which was first shown at an early Independent Salon here, fifteen or more years ago—a wilfully archaic, but remarkably strong composition. I can now but mention some others, such as astonishing visions of Julius Caesar, Nero, and Napoleon, and heads of Wagner and Beethoven. Sculpture the artist had never tried his hand at until he "died." He now proves himself not so fancifully imaginative, but as strong in sculpture as in painting, and his "Tolstoi," "Beethoven," "Wagner," "Schumann," and other busts or statues?

AROUND THE GALLERIES

The remaining or South portion of the Windsor Arcade on Fifth Ave., is to be quite an art centre from now on. The Henry Reinhardt Galleries will have handsome quarters, soon to open, on the ground and second floors at the northeast corner, the Ralston Galleries will soon open on the ground floor at No. 567, and Arthur Hahlo & Co., dealers in engravings and fine prints have opened a gallery at No. 569.

Mr. Victor G. Fischer returned Saturday last on the Amerika.

Mr. Charles Knoedler, of Knoedler & Co., returned from Paris on La Savoie, Sept. 30. Mr. Carl Henschel of the firm, accompanied by Mrs. Henschel, returned on the Kaiser Wilhelm II, Sept. 26, and Mr. Messmore came home on La Savoie with Mr. Knoedler. Mr. Roland Knoedler sails today from Havre on La Provence.

Mr. Henry Reinhardt accompanied by Mrs. Reinhardt arrived on the Victoria Luise from Paris, Oct. 1.

The alterations which have been in progress at the Scott and Fowles Galleries, No. 590 Fifth Ave., have just been completed, and the firm now enjoys the occupancy of perhaps the most artistic and attractive galleries of their size on Fifth Avenue. The entrance hall and middle gallery on the ground floor have been completely transformed. The former is done in dark woods with brown hangings and furnishings, and the latter is now a dainty Louis XVI. Salon in white and gold, beautifully lit and admirably adapted to the display of decorative pictures. On an upper floor a new gallery has been arranged, fronting on the avenue, with fine light and where can be seen, to the best advantage, the carefully selected choice examples of the early English and Barbizon schools, of which this house makes a specialty.

Mr. Felix Wildenstein of E. Gimpel and Wildenstein returned on the Rotterdam from Paris on Tuesday. Mr. Gimpel will probably come over next month.

Mr. Joseph Duveen arrived from London on the Lusitania yesterday. Work on the new building, now in process of erection for the house at Fifth Ave. and 56 St., is progressing rapidly. Among the recent acquisitions of the firm is a large and beautiful group life size portrait by Drouais, sold to an American collector, almost suggesting Fragonard in grace of line and composition and delicate color. The famous portrait of Mrs. Thraill by Raeburn, recently purchased by the firm in London for \$110,000, as also the superb portrait of a "Mother and Child," and the famous "Pinkie" by Lawrence, acquired last year have been purchased by Lord Michelam.

The Ehrich Galleries, No. 463 Fifth Avenue, which are devoted exclusively to old masters, are now showing several new paintings. Mr. Harold L. Ehrich has returned from an extensive European tour, where he visited the principal art museums.

Mr. E. F. Bonaventure and family returned Saturday last on the Lorraine. Mr. Bonaventure is now at the gallery, No. 5 East 35 St.

Mr. H. F. Dawson of the C. J. Charles Galleries, 718 Fifth Ave., is now at the galleries. Mr. Charles will arrive, probably next week, for a long stay.

Mr. Albert Roullier, of the Roullier Art Galleries, Chicago, has recently returned from Europe with an unusually choice collection of the works of the greatest masters of the etching needle and burin. Announcement is made that exhibitions will be held at the galleries during the coming season.

It is reported that Mr. Edward Brandus has disposed of his lease of the front gallery at 712 Fifth Ave., to Alavoine & Co., owners of the building, and will occupy this season the rear gallery. Mr. Brandus will probably return in November.

Mr. F. J. Caramanna of C. and E. Canessa, returned Oct. 1 on the Victoria Luise from Paris, and is now at the galleries, 479 Fifth Ave. Mr. E. Canessa will arrive in November. A description of the new and spacious establishment of the firm on the Champs Elysees, Paris, recently opened, will be given next week.

Mr. Frederick Rathbone, the London expert on Wedgewood and other English potteries, is coming to New York soon and will show an important collection of period Wedgewood at Cooper and Griffiths' Gallery, 2 East 44 St., probably in November.

The Folsom Gallery announces that it has made arrangements to represent the Persian Art Gallery of London here. At the gallery there are several exceptional pieces of Rakka ware, etc., sent here by the Persian Art Gallery. An exhibition of recent portraits and also a few landscapes by Maurice Fromkes will open at the gallery, Oct. 23 and will be followed by a display of landscapes by Jonas Lie.

Mr. H. G. Kelekian of the Kelekian Galleries, 275 Fifth Ave., who recently returned from Paris, after a trip to the near Orient, brought over some exceptionally fine potteries, including some superb Rakka, Sultanabad and Rhages jars and Persian lustre pieces, gorgeous in color and design; also a dozen fine XVI. century rugs and carpets.

Mr. E. Dreyfous is expected to return late this autumn.

Gill & Reigate, Ltd., of Oxford St., London, have established a branch in New York at 158 Madison Ave. where they will show rare antique furniture for which this firm is noted. They are now showing an XVIII. century chair in its original tapestry—a companion chair is in the Hampton Court Palace—a Jacobean table, and an Elizabethan chest. This house recently sold to Mr. W. R. Hearst a large oak screen richly decorated and an oak panelled room of the Tudor period.

Mr. George Durand-Ruel will arrive about Nov. 7.

The Berlin Photographic Company announces a series of special loan exhibitions at its galleries, No. 305 Madison Ave., of original works by Aubrey Beardsley, Will Rothenstein, Charles Conder, Maurice Sterne, Ernest Haskell and Albert Sterner, and also of "Cent Peintures Originales de L'Ukiyo-e." Other modern artists will also be presented in further displays. The first of these exhibitions, one of original works by Aubrey Beardsley, will open Monday next, Oct. 16. Mr. Martin Birnbaum, who returned from Europe early in September, secured the representative examples of the foreign artists to be shown, while abroad.

The Katz Galleries, 103 West 74 St., opened their winter season with an exhibition by A. G. Warshawsky, which closes today. This was the first time that these galleries have displayed a group of ultra impressionistic canvases, but it met with such success that Mr. Katz has decided upon two more of the same character. While the artist does not seem to "go in" for refinement of color, he presents his subject in a simple, direct manner, leaving out all but the bare essentials and getting forceful results. The simplicity of presentment and charm of sentiment give the works an individuality to be seriously considered.

At their galleries there is also a group of paintings which include excellent examples by Bruce Crane, George Bogart, Joseph Boston, F. K. M. Rehn, Wm. T. Ritschel, Carleton Wiggins, William Robinson, Louis Paul Dessar and Henry W. Ranger.

Mr. Katz wishes to notify artists of the change in dates of his Thumb Box exhibition which will be held Nov. 27 to Dec. 16, instead of Dec. 11 to 30. Blanks must be in not later than Nov. 20.

Mr. Eugene Glaenger will return from Paris early in November.

An exhibition of portrait engravings by Dutch XVII. century masters, the first of the kind ever held in New York, is now on at the adjoining galleries of Messrs. George S. Hellman and Richard Ederheimer, in conjunction with Mr. R. L. W. de Vries of Amsterdam, at 366 Fifth Ave.

Messrs. Stollberg and Little, formerly with the Schaus Galleries, have opened a new and most attractive gallery at 1 East 41 St., where they display an attractive line of pictures and frames, and where they will pay especial attention to the restoration of paintings and regilding of frames.

Mr. M. T. Rougeron returned from Paris on La Savoie Oct. 1, and is now at his studio in the Knox Building, No. 452 Fifth Ave.

The small but rarely choice collection of old masters formed by the late Mr. Lesser, of Bond Street, London, will soon come upon the market and the business will be wound up. It has not yet been decided whether the collection will be sold *en bloc* at Christie's, as the will, it is said, provides, or will be disposed of at private sale, if the will provisions can be altered. The collection contains in particular a remarkable example of Van Dyck, a full-length standing portrait of a court lady and also examples of Nicolas Berghem and Jan Fyt.

Mr. Walter P. Fearon has returned from Europe and is now at the Cottier Galleries, No. 3 East 40 St.

At Florence, Italy, will be held from November, 1911, to June, 1912, the Seventh Exposition of Fine Arts organized by the Association of Italian Artists of that city. The State Department at Washington has been notified by the Italian Ambassador that the participation of American artists is specially invited and desired.

Mrs. Edwin A. Abbey has arranged a special exhibition in London of her husband's decorative panels for the Pennsylvania State capitol, which will be seen next week. His friends both in and out of the Academy have expressed a wish to see the artist's last work before it was sent to America.

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LIBRARY SALE.

The Anderson Auction Company announces the sale of the final part of the library of the late Michael Pardee at their rooms, Madison Ave. cor. 40 St., on the afternoons of Oct. 19 and 20.

The sale includes rare Americana, comprising books relating to the History of Western America and first editions; McKenney & Hall's Indian Tribes; Lewis & Clarke's Travels, 1817; a long series of The New England Genealogical and Historical Register; a French book of hours printed on vellum, 1514; an extra-illustrated copy of Jesse's "London" and other works of importance.

LAZARUS ART PRIZE.

The prize for the Lazarus travelling scholarship of \$1,000 has been awarded to Frederick C. Sparh, a young artist of this city. The work of Mr. Sparh, which won him the scholarship, is to be shown in the Fine Arts Galleries next week.

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THE HUTH LIBRARY.

The first part of the catalogue of the Huth Library, the sale of which, at auction, begins Nov. 15, and continues to Nov. 24, has been issued by Messrs. Sotheby. There are 1,200 lots, and the last day's sale will be devoted exclusively to Shakespearean books.

Notable in all ways, the collection is peculiarly distinguished by its Bibles, which will be the chief features of the sale on the fourth and fifth days. Included among these is the Mazarine Bible, which is beyond dispute the first important effort of Gutenberg. The example now catalogued was issued about 1455, and only some fragments of the grammatical treatise of Donatus and a Letter of Indulgence are to be counted as possibly earlier specimens of printed matter. Of almost equal interest are the two lots immediately following, these being the Fust and Schoeffer Bible, of which Mr. Huth obtained two copies, one on vellum and one on paper. These, which belong to the year 1462, are the first edition of the Bible to bear a date. Several variations are to be noticed between the two copies, these being sufficient to show that the types must have been set twice—at least for a considerable portion of the book. Lot 655 is a Latin Vulgate of 1480, of the only edition printed at Ulm during the fifteenth century, and the first of the Scriptures in which a summary or argument was placed at the head of each chapter. Following it is a specimen of the edition suppressed by Calvin and edited by Michael Servetus, who had introduced Arian doctrines in the notes. A very rare folio of 1529, with a preface by Martin Luther, is catalogued as Lot 667, and it is worthy of remark that in the list of the books of the New Testament the Epistle to the Hebrews, the Epistles of St. James and Jude, and the Apocalypse are excluded from the Canon; it is the only edition in which the reformers ventured on such a step. Other particularly interesting specimens are a first edition of the French Protestant version, the first edition in German, the first edition of Tyndale's Pentateuch, and the first of Coverdale's translation. The latter marks the initial appearance of the Scriptures in a collected form in English, whilst Tyndale's is the first specimen of any portion of the English Bible.

Priceless Shakespeare Editions.

Among the Shakespeares are, of course, the first four folios, including the two issues of the very scarce third one. The first of the latter is of much rarer occurrence than the second, which includes "Pericles Prince of Tyre" and other doubtful plays. Other rarities in this class are a first edition of "Richard III." (only two other copies known), a first edition of "Henry IV." a second quarto edition of "Hamlet" (only three copies known), a first edition of "Henry V." (one of five existing copies), and a "Venus and Adonis" of 1594, of which there are but two other specimens—one among Malone's books at the Bodleian and one in the Grenville collection at the British Museum. Perhaps, however, the most remarkable among the quartos is a "Midsummer Night's Dream" of 1600, which is now regarded as belonging to the second edition. It is in wonderfully fine condition and in the old stitched wrapper. It is probable that no other specimen exists in this state. Many of the quartos were acquired at the George Daniel sale for prices then considered high, but now absurdly small. The catalogue makes no mention of the matter, but it is interesting to recall that the first folio was bought from the Dunn Gardner Library for only £250 in 1854. The increase in the sum which it will now fetch should be remarkable.

Block books of the fifteenth century are admirably represented by an "Ars Moriendi" of the second xylographic edition. It consists of 25 leaves, the text and woodcuts printed on one side only within three black lines, pasted back to back except the first and last pages. It contains 13 pages of text in a kind of *lettres bâtarde*, and eleven woodcuts, identical in design with those of the first edition, of which the only perfect copy is in the British Museum. Further on in the catalogue is John Milton's copy of "Britannia's Pastorals," which is rendered specially interesting by having copious marginal notes, believed to be in the autograph of Milton. A good collection of first and early editions of Lord Byron's works will be one of the features of the sale on the seventh day. It is to be offered for sale together, but if the reserve price is not reached, each lot will be sold separately. Lot 1155 is the copy of "Poems on Various Occasions," and was given by Lord Byron to Andreana Becher, whose name is written on the fly-leaf, in pencil, in the author's autograph.

Illuminated MSS.

Illuminated manuscripts mentioned in the first part of the catalogue include a Biblica Icones (of about 1250, consisting of a series of 58 illuminated miniatures on vellum, of subjects taken from Bible history. The first 44 represent incidents from the expulsion from Eden to the Burning Bush, and the last 14 illustrate the Gospels and the history of St. Thomas the Apostle. Another interesting manuscript is a beautifully illuminated fifteenth century paraphrastic translation of the Apocalypse, executed for Margaret of York, sister to Edward IV. Lot 730, an English Bible of 1658, is worthy of special mention, on account of its exquisite binding by Roger Payne. The doublures are of excessive rarity, as they are entirely of morocco, and not of a paper centre and leather borders, as was usual with him.

THE ROME EXPOSITION—
Continued.

pathways with such a joyously indiscriminate litter of statues and statuettes—chiefly the latter—has operated throughout upon identical lines.

"The same spirit has prevailed in the choice and installation of the paintings, and the disposal of still more statues and statuettes in the glass covered cortile which, following out the country-home idea, would logically have done duty as a species of greenhouse or conservatory. * * *

"There is something inspiring in the very simplicity and directness of such an appeal, something which at least in theory arouses a sort of admiration. To what purpose the scrupulous balance and esthetic equipoise of Austria or the nationalistic fervor of Hungary and gallant little Serbia, when results may be achieved in so manifestly brisk, businesslike and optimistic a fashion? To believe that a collection of American art chosen apparently at random and with seemingly as much regard for minor as for major talents would enthral Europe, argues a faith and assurance not vouchsafed to many. That we have reached a level of attainment sufficient to warrant a like course will come as a pleasant surprise, and to present in Rome an exhibition which resembles the average Pennsylvania or National Academy show with a few additions and augmentations in kind is to prove oneself blithely, even bumpstously patriotic.

"Whatever may be said in extenuation, it is not in the light of a great and stirring demonstration of national artistic accomplishment, but in the light of a display not convincingly above the annual affairs of the sort at home, that the American Exhibition at Rome merits its consideration. The guiding principle seems to have been that what is good enough for New York or Philadelphia, particularly Philadelphia, is good enough for Europe, and these limitations have not been transcended to any perceptible degree. The occasion warranted the most splendid effort possible and, moreover, reparation was clearly due Italy for the grotesque fiasco perpetrated at Venice two years previously. The opportunity to achieve something memorable was certainly not wanting. That this opportunity has or has not been grasped is a question which may safely be left to the intuition of the public. In order actually to enjoy the exhibition it is necessary for serious lovers of American art to forget for the moment that it makes any general pretensions whatever—to consider it simply as a current display which, through some caprice of circumstance, has been forced to assume an international aspect. Though opening virtually a month late, it manifestly lacks that deliberate and earnest planning, that power of discrimination and ripe comprehension of the various issues at stake which are some of the imperative qualifications for such an undertaking."

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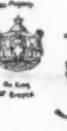

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